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This New Palace will inevitably be the model in style in Japan for many public and important private houses in the future.

The official choice of a borrowed style in Architecture is important. Japan, in other branches, has made her choice between the varied systems of the Western world and the wisdom of her choice has been invariably manifest. Japan is young

in the family of Nations, but old in traditions, and its people famed for their craftsmanship and color sense, and if to the proportion and form of the chosen style of architecture they engraft the sense of color and live execution of detail that is their inheritance, may we not hope for a new, national, and still higher note in their architecture in the future?

GUIDO'S AURORA

BY GEORGE WORTHINGTON

Born on the morning breeze above the dew,
 The Link-boy and the Rosy-fingered one
 Lead the on-coming chariot of the Sun,
 And all the grass with dewy blossoms strew;
 While the young Hours, hand clasped in hand, renew,
 With undulating glide, their joyous run,
 All maidenly; so human, that each one
 Finds the twin sister there, to one he knows, or knew.

From night of the dark ages, thus the dawn
 Broke, and still broadens. As the Greek of old,
 Men saw with love earth's loveliness, the clay,
 Whereof we are made, lost vileness; like the dawn,
 Burst into blossom. Thus your tale you've told,
 Perpetual Virgins —ever-dawning day.

THE PAINTINGS IN THE PENNSYLVANIA ACADEMY EXHIBITION

THERE is certainly nothing apathetic about the one hundred and fifth annual exhibition of the Pennsylvania Academy of the Fine Arts, which opened on the 23d of January, and will not close until the 20th of March. Whatever may be the shortcomings of the paintings now on exhibition in Philadelphia they cannot be said to either suggest or conduce *ennui*. Fresh, spontaneous, joyful, as a mass they give indication of a healthy relish on the part of the painters in their work, and token of continued progress.

Of course the arrangement of the exhibits has something to do with the effectiveness of the display as a whole, but much of its pleasure-giving quality must be attributed to the character of the work.

In the main gallery in the place of honor, where in previous seasons have successively hung Sargent's portrait of the Misses Hunter and Abbott Thayer's "Virgin," is placed a huge, unfinished canvas by Edmund C. Tarbell, an equestrian portrait group, begun and carried